KERAMIC STUDIO

Vol. XV. No. 10. SYRACUSE, NEW YORK February 1914

WE are devoting this issue of *Keramic Studio* to the work of the ceramic design class of the Four Winds Summer School under Mrs. Kathryn Cherry. We present it to our students confident that they will find it abounding in useful material; all the designs having been made under the inspiration and with the correction of the teacher, they can be used with as perfect confidence as if made by Mrs. Cherry herself. Some of the other pupils not being able to attend the full six weeks, we were unable to secure specimens of their work but we consider that we have a very representative lot. Among those whose work we missed was Mr. Albert Heckman, who has been a correspondence pupil of Mrs. Cherry's for some time, but his fine work is well known by all our students.

For the benefit of those who have not yet reached the point where they know how to use the material presented to them, the following suggestions are made. The rectangular panels can be used on square boxes or trays, or repeated on cylindrical shapes. They can be arranged without the enclosing lines to make repeated borders or medallions placed on opposite or three sides of a bowl or vase, finishing the edge with color bands alone or broken at intervals by a single blossom. They can also be adapted to tiles. The round medallions can be used for tops of boxes, centers of bowls or without the lines, used as medallions on the outsides of vases or bowls. The odd "flower motifs" can be used in the same way, or made into borders by using connecting or enclosing lines. The same thing can be done with the garden motifs and the motifs from the all over patterns. Very handsome jars can be made by using the allover, adapting it to a simple shape. Any desired color scheme can be used beside those given in the supplement. The designs are all finer in the dusting colors, but your own colors may be made to approximate the effect. The borders are suitable for bowls, plates or cups and saucers or other shapes, by varying the width of the border to be in good proportion to the articles decorated. Any one with a little ingenuity can make new and interesting arrangements to suit whatever shape is chosen.

A good plan in choosing a color scheme is to make several tracings of the design to be used and fill these in with various colors till a harmonious combination is found. Do not be afraid to try all sorts of colors bright as well as dull. We are too much inclined to stick to the old and hackneyed color combinations. Some very brilliant colors may be used with charming effect, especially the in the garden motifs. A bright soft apple green, with a brilliant purple blue and a touch of orange or bits of scarlet and orange with a bluish purple and a rich pure green, or if the taste runs to more subdued effects, the grayed tones of Mrs. Cherry's own dusting colors are very charming and always just right. Many of the bolder flower motifs are extremely effective in etched gold, using two or three colors of gold or silver with a soft lustre and a bit of brilliant color or enamel. Most of these designs however, were carried out in dusted color and soft effects, enamel and gold being reserved for the daintier pieces such as the Satsuma boxes and jars. The ground motif was used mostly with heavily dusted black outlines, filled in with gold or silver lines and soft tints of lustre. The designs which were executed on Sedji ware were usually in silver and flat enamels. The colors are dusted one at a time and edges thoroughly cleaned before another color is applied, in this way almost all the color can be laid in at one fire, giving an opportunity for strengthening and retouching in a succeeding fire.

CONVENTIONAL DESIGNS (Supplement)

(From Four Winds Summer School)

Treatments by Jessie M. Bard

LEFT HAND ROW, TOP TO BOTTOM

A. W. M.—Oil entire space and dust with three parts Dove Grey and one part Warm Grey. Second Fire—Oil darkest spaces and dust with Dark Blue for Dusting. Oil light blue spaces and dust with Grey Blue.

E. T.—Oil entire surface and dust with three parts Ivory Glaze, one Pearl Grey, two Deep Ivory. Second Fire—Oil darkest tone and dust with Mode. Oil the bright green spaces and dust with Bright Green. Oil yellow spaces and dust with Albert Yellow.

E. T.—Oil over entire surface and dust with three Ivory Glaze, one Albert Yellow, one Yellow Brown. Oil darkest tones and dust with five parts Black and one part Mode. Oil green spaces and dust with Bright Green, lavender spaces with Mode and red spaces with Yellow Red.

M. M.—Oil entire surface and dust with Dove Grey and a little Deep Ivory. Second Fire—Oil dark green and dust with equal parts Dove Grey and Bright Green. The light green is equal parts of Ivory Glaze and Bright Green. The blue is Dark Blue for Dusting. Oil the flowers and buds and dust with same color as in first fire using a little more Deep Ivory.

CENTRE ROW, TOP TO BOTTOM

E. T.—Oil darkest tones and dust with Black, the blue is Dark Blue for Dusting, the grey green is two parts Water Green No. 2 and one part Warm Grey. Yellow tone is Deep Ivory and a little Yellow Red. Second Fire—Oil over entire surface and dust with equal parts Dove Grey and Yellow for Dusting and clean the color from the flowers and buds.

Browne—Oil entire surface and dust with one part Rose, three Pearl Grey, two Ivory Glaze. Second Fire—Oil and dust darkest tone with two parts Mode and one part Pearl Grey. The light grey is one part Mode and three Ivory Glaze. Red is two parts Peach Blossom and one part Cameo.

E. T.—Oil entire surface and dust with three parts Dove Grey and one Cameo. Second Fire—Oil darkest tone and dust with three parts Black and one Blood Red. Green spaces are Apple Green and a very little Yellow Green. Flowers and buds are three parts Ivory Glaze and one Mode. Yellow centers are Deep Ivory.

F. G.—Oil entire surface and dust with three parts Ivory Glaze, one Pearl Grey, one Deep Ivory. Second Fire—Oil

PHLOX—ELISE TALLEY (Treatment page 159)

C. W. BROWNE

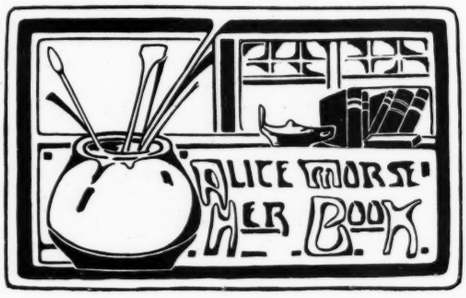
FLORENCE GOUGH

all darkest tones and dust with two Yellow Brown, one Hair Brown, one Pearl Grey. Oil background and dust with same as first fire using two Deep Ivory and Yellow Brown. Pink tones are oiled and dusted with two Yellow Red and one Yellow Brown.

Browne—Dark green is oiled and dusted with Water Lily Green, the lighter green is Grey Blue. Flowers and buds two Albert Yellow and Yellow Brown. Second Fire—Oil over entire surface and dust with Dove Grey. Clean color from buds and flowers. Red centers are Yellow Red.

Right Hand Row, Top to Bottom

Browne—Oil entire surface and dust with Yellow for Dusting and a touch of Deep Ivory. Second Fire—Darkest tones



ALICE MORSE

FACULTY—FOUR WINDS SUMMER SCHOOL—MORNING CLASS

are oiled and dusted with Dark Grey and a little Yellow Brown. Light green is two Water Lily Green and one Ivory Glaze Red flowers are two Deep Ivory and one Blood Red. Yellow buds are Deep Ivory.

Browne—Oil the entire surface and dust with two parts Dove Grey and one part Glaze for Blue. Second Fire—Oil all dark spaces and dust with two Dark Grey, one Pearl Grey and one Mode. The lighter grey is three Ivory Glaze and one Mode. Yellow is Albert Yellow.

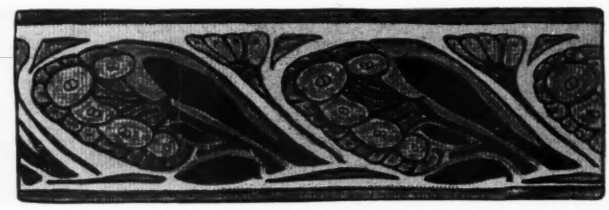
F. G.—Oil all over and dust with two parts Dove Grey and one Cameo. Second Fire—Oil darkest tone and dust with five parts Black and one Blood Red. Green is Florentine Green. Yellow spots are two Albert Yellow and one Yellow Brown.

PICNIC AT STOLP'S GULLY—FOUR WINDS SUMMER SCHOOL

ELISE TALLY

ELISE TALLY

MYRTLE McCOY



F. GOUGH

MISS J. JACKSON

J. JACKSON

BORDERS FROM PHLOX—MRS. BROWNE

GRAPES (Page 163)

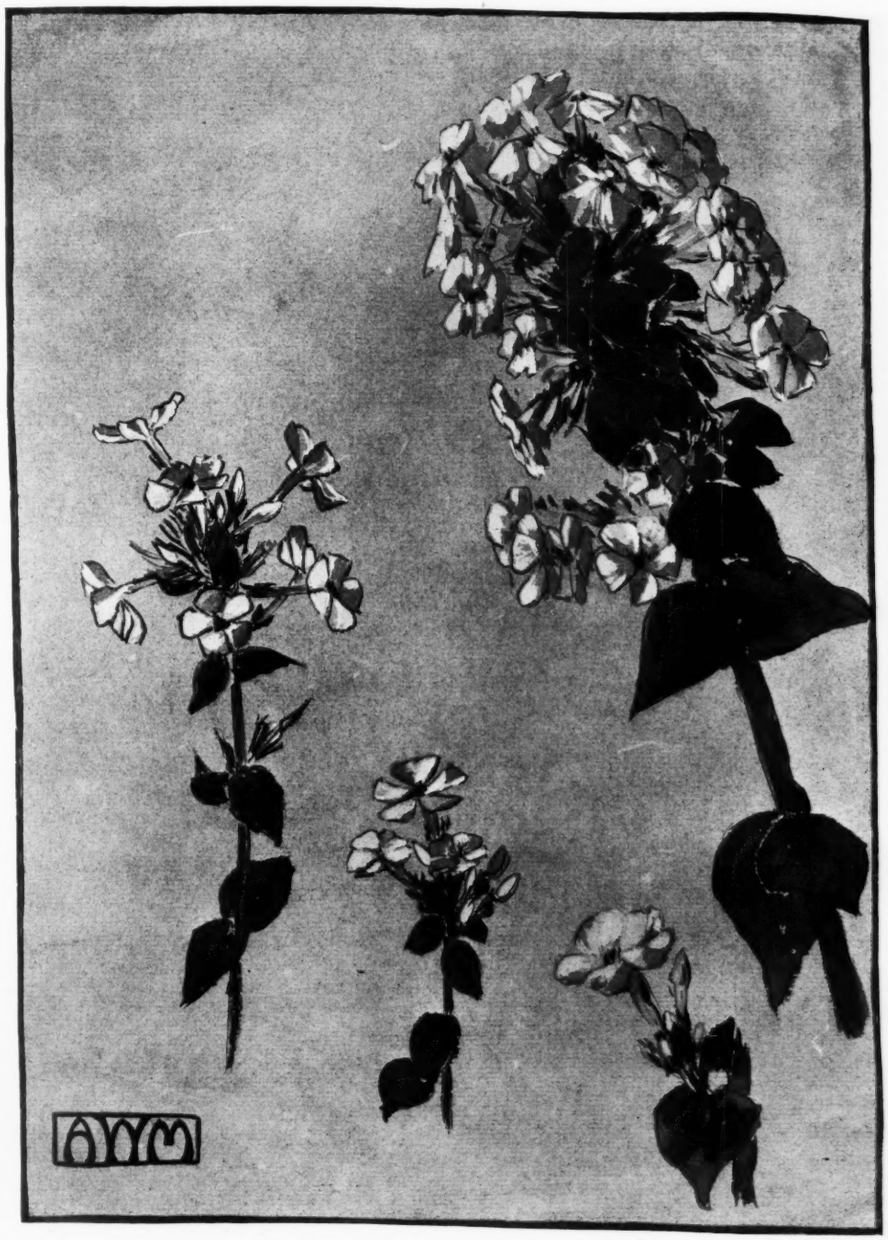
Jeanne M. Stewart

PALETTE, Banding Blue, Ruby Purple, Blackberry, Ivory Yellow, Lemon Yellow, Yellow Brown, Yellow Red, Wood Brown, Pompeian Red, Chestnut Brown, Turquoise Green, Yellow Green, Brown Green, Shading Green and Grey. These are the Concord Grapes, Stewart's Blackberry alone being used in them, except in a few not quite ripe in which a little Ruby Purple is used in brilliant spots. A thin wash of Banding Blue is used in light tones. The leaves may be kept in the soft dull greens and yellows and browns which are more harmonious with the dark blues of the grapes. A warm grey tone made with Stewart's Grey to which one third Pompeian Red has been added may be made the prevailing tone in background and shadows. Grapes should be given three fires, with no background in first fire.

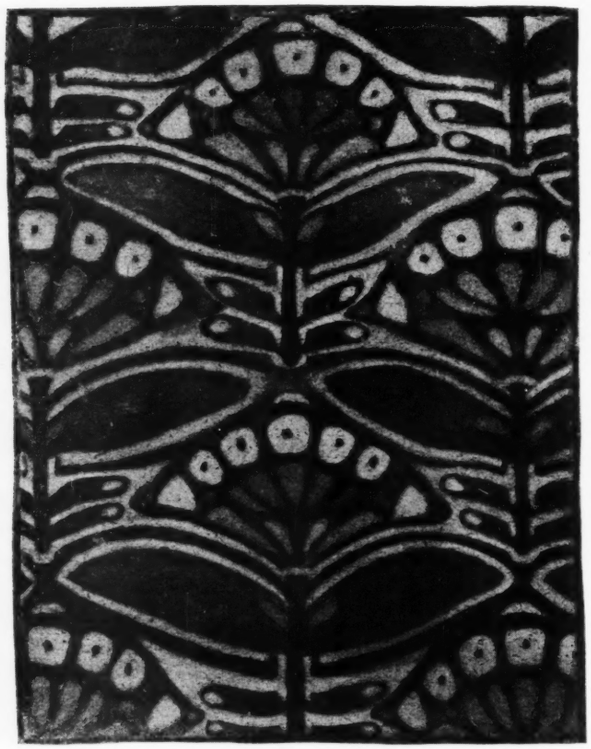
A TREATMENT FOR PHLOX

Paul Putzki

FOR white flowers use Grey, laying them in masses around the center Ruby or Violet. The purple variety is painted with Light Violet shading into Dark Violet around the center. For pink flowers use Light and Dark Carmine. Leaves Dark Green, Yellow Green, Brown Green and Black Green. Background is best in cool tones, using grey and green effects with a touch of violet.

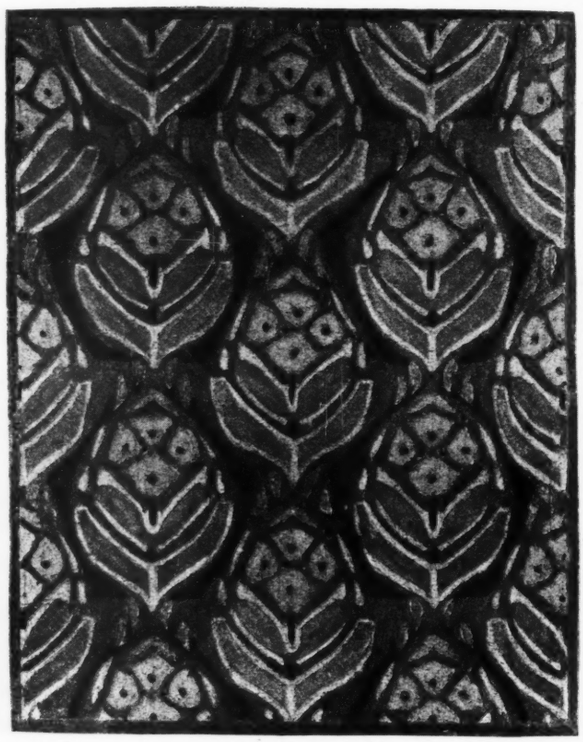


PHLOX—ALICE W. MORSE

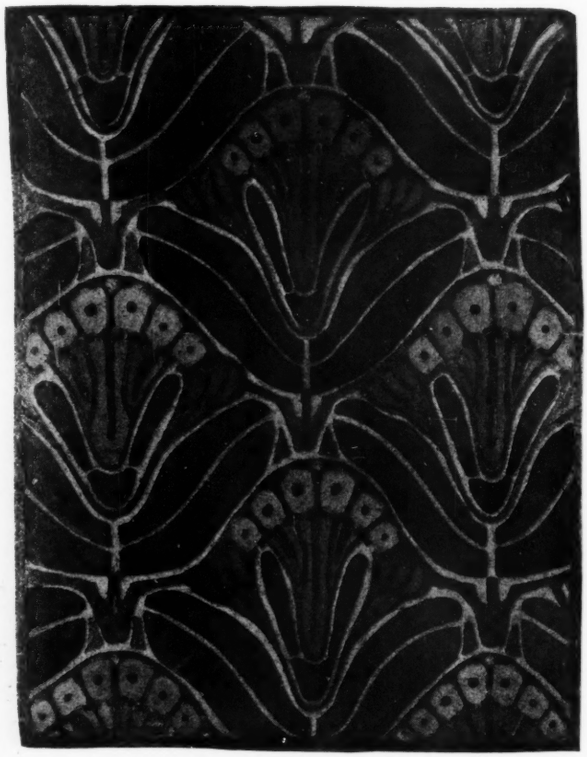


MRS. BROWNE

F. GOUGH



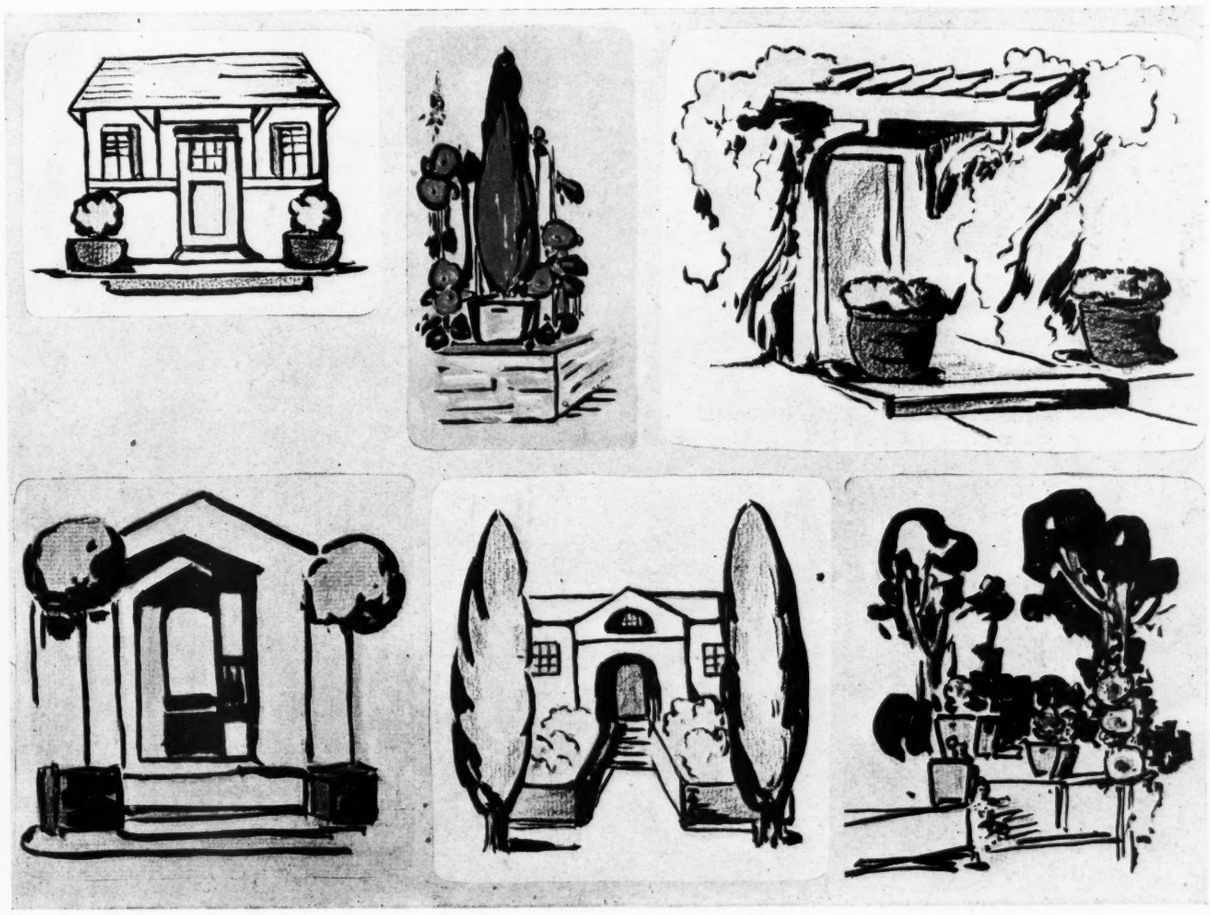
ELISE TALLY



MYRTLE McCOY

ALL OVER PATTERNS FROM PHLOX

MEDALLIONS, PHLOX MOTIF—MRS. A. B. SMITH

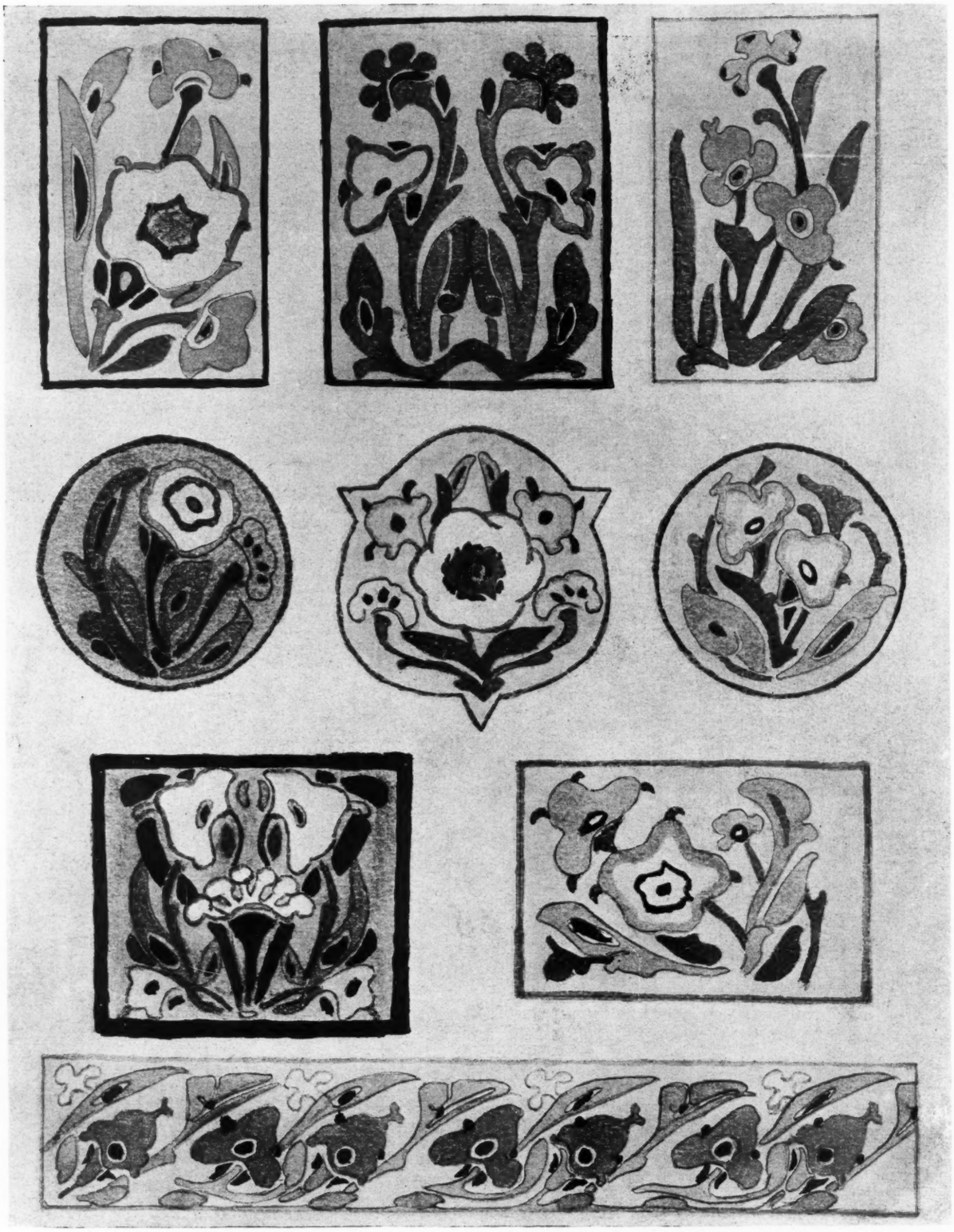


GARDEN MOTIFS—ELISE TALLY

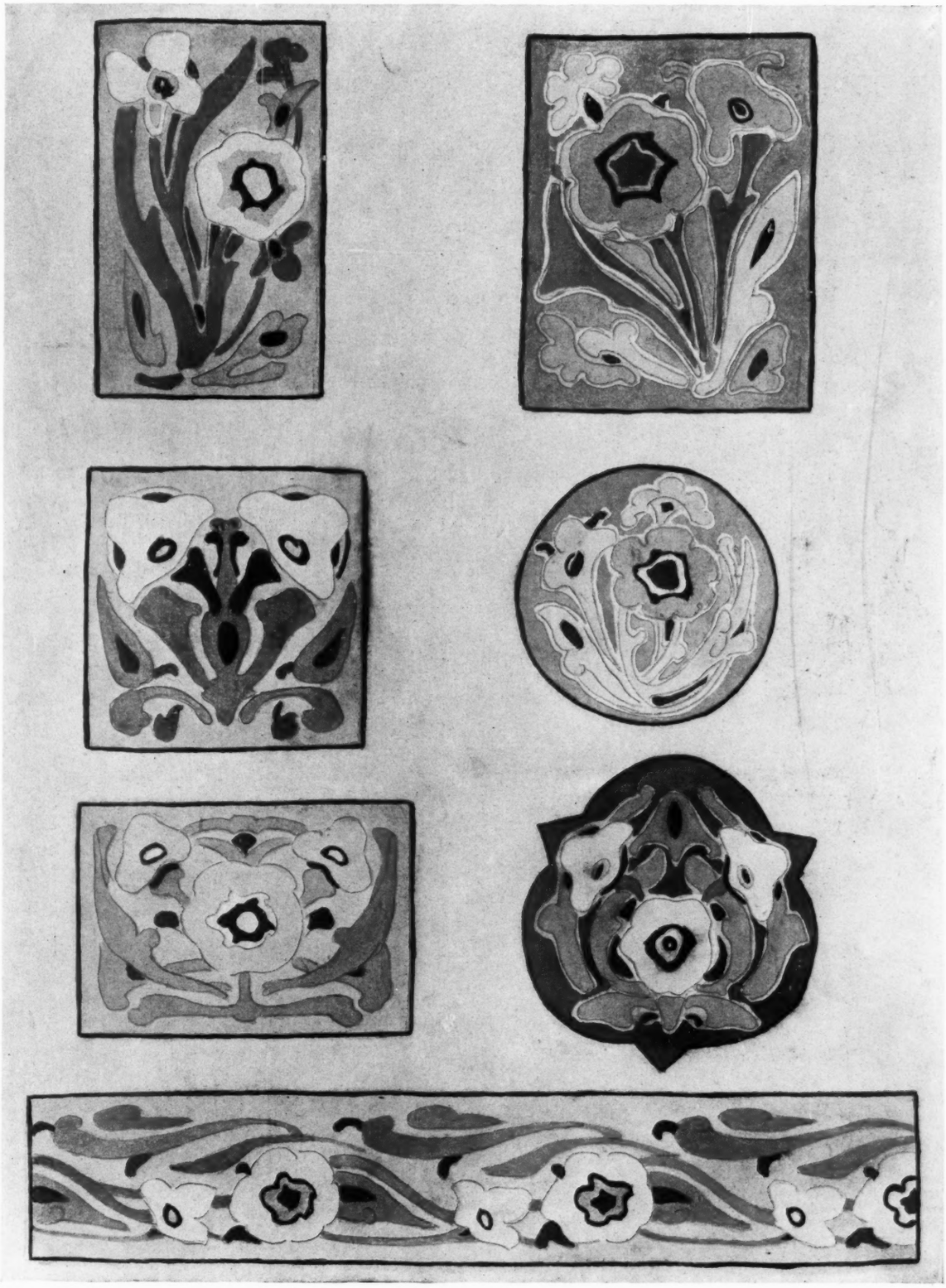
CHRYSANTHEMUM—RUSSELL GOODWIN

Outline design with Black and fire. Oil leaves, dust with Florentine Green. Stems dust with Water Green. Flowers dust with Cameo.

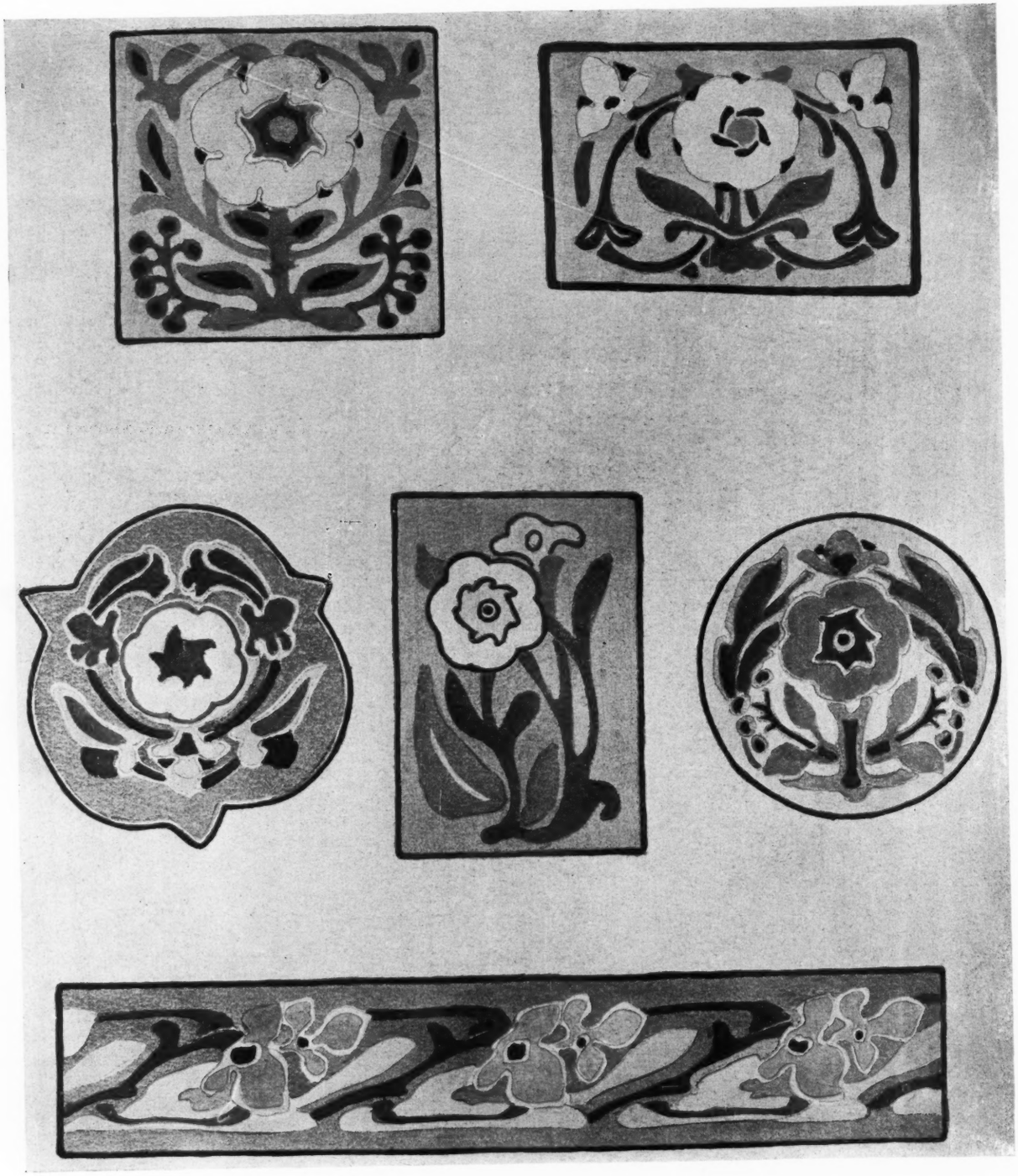
GRAPES—JEANNE M. STEWART (Treatment Page 159)



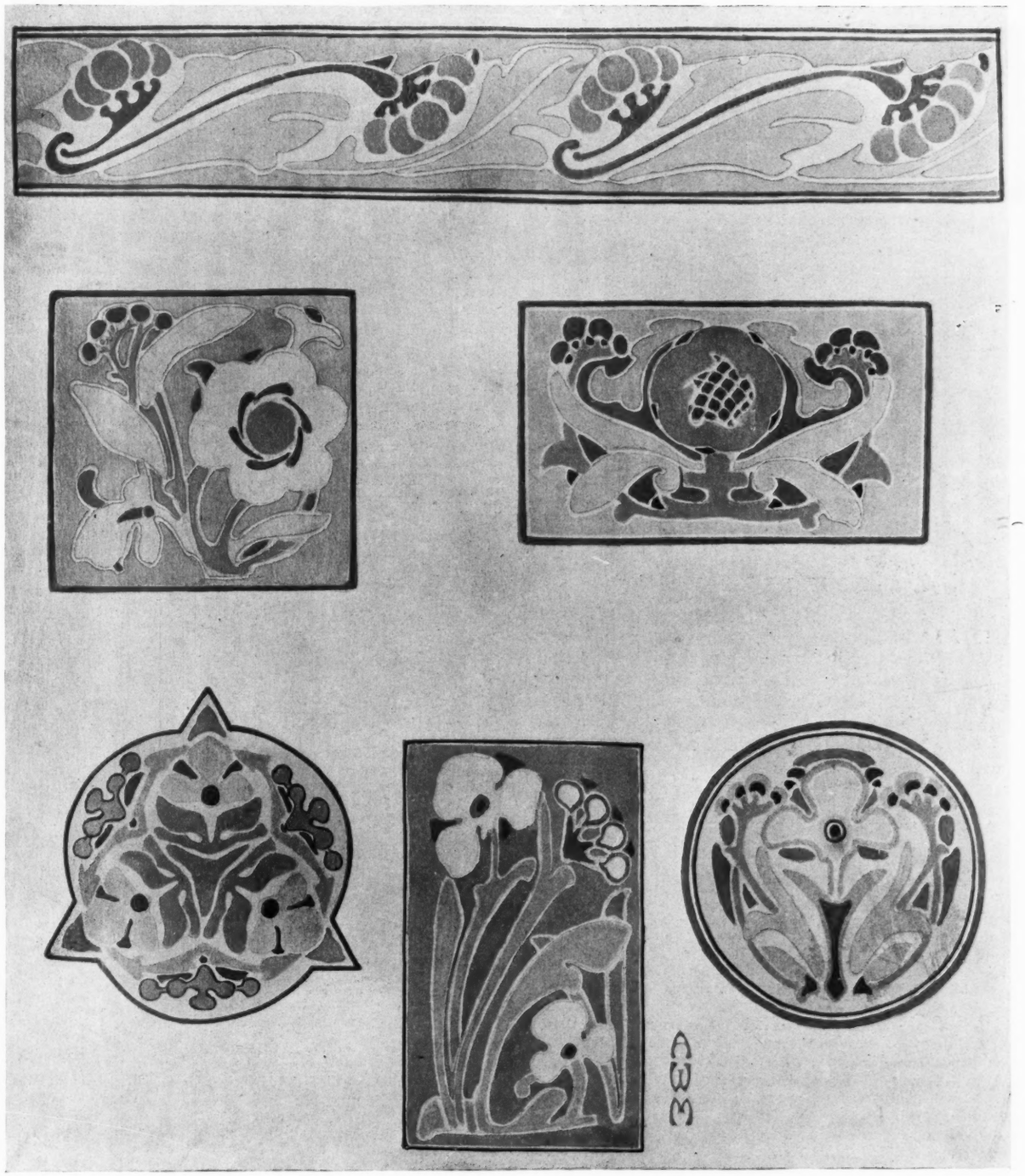
ADAPTATION OF FLOWER MOTIF TO DIFFERENT SPACES—RUTH JOHNSON



ADAPTATION OF FLOWER MOTIF TO DIFFERENT SPACES—J. JACKSON



ADAPTATION OF FLOWER MOTIF TO DIFFERENT SPACES—MYRTLE McCOY



ADAPTATION OF FLOWER MOTIF TO DIFFERENT SPACES—ALICE MORSE

EVENING PRIMROSE (Page 169)

Hannah B. Overbeck

OUTLINE with Grey for Flesh, then fire, then oil all the dark leaves and dust with Florentine Green the light leaves and buds dust with Bright Green, then paint flowers in with Yellow for painting, The stamens are Blood Red and Mauve. Next fire—Oil background and dust with Dove Grey. Clear out the flowers and paint a little Apple Green in centers.

ANSWERS TO CORRESPONDENTS

S. M. T.—In ground laying can china be dusted twice without chipping, is it best to leave stand before beginning to dust, if so, how long?

2—How were the fine lights left in enclosed designs, as I am anxious to get that effect in dusting to outline my design?

3—Should unfluxed gold be used for edges as well as dotting on Belleek and Satsuma? Is it best to use powdered gold and pen for dotting?

4—Will a little ruby with pink enamel give a rich red for red poppies? I bought Persian Red but it was heavy and thick looking after firing.

5—Is it always best to outline a design for conventional then fire before commencing work?

1—Ground laying can be dusted on twice if it is not applied too heavily. The length of time you leave it stand depends on how heavily the oil is applied, if the oil is applied very thin it can be dusted at once.

2—The light tone which forms the light line was dusted over the entire surface before the design was applied and the other tones were dusted over that after it was fired.

3—Unfluxed gold should be used for all purposes on Belleek, it is not necessary on Satsuma. It is not necessary to use the powdered gold for dotting, a brush would be better than a pen.

4—Yellow Red and a very little Ruby added to the white enamel mixture can be used for poppies.

5—When the entire design calls for an outline it is usually best to outline and fire though it depends largely on the treatment, if gold is used in the design it can often be applied at the same time as the outline.

E. E. P.—In your reply to D. G. S. in the December Studio you explained the use of dusting colors that touch up to the point of the dusting of the second olor. May I ask you how to manage the powder of the second color so that it will not fire into the first color? Do you cover the dusted part or is it possible to manage the colors neatly enough to keep the colors separate? How many fires will the mat colors stand? I have had some trouble with the Mat Olive Green peeling off and have rather thought that the second fire might have caused it.

When dusting with more than one color for a fire the darkest color is dusted on first so that if a little of the other colors get on, it will not affect it. When the spaces are small a smaller brush is used to do the dusting in order not to spread the color onto the other colors any more than possible. The mat colors will stand any number of fires. The cause of it peeling off is possibly due to the way it was applied, it may have been applied too heavily.

C. J. W.—I have the Revelation Kiln No. 6, have it in a dry room, fired yesterday, with the kiln full. Stacked the china with asbestos stilts. In it was German, Haviland and Satsuma ware; no lustre pieces. Fired two hours—beginning slowly—opened it six hours later and found the stilts had left three ugly marks on most every piece, especially on a stack of nine inch plates, which were both German and French. I have fired for seven years and never had this happen before. I have some stilts which have very sharp points, but some of my old ones left the same mark. If you can explain this I will be most grateful.

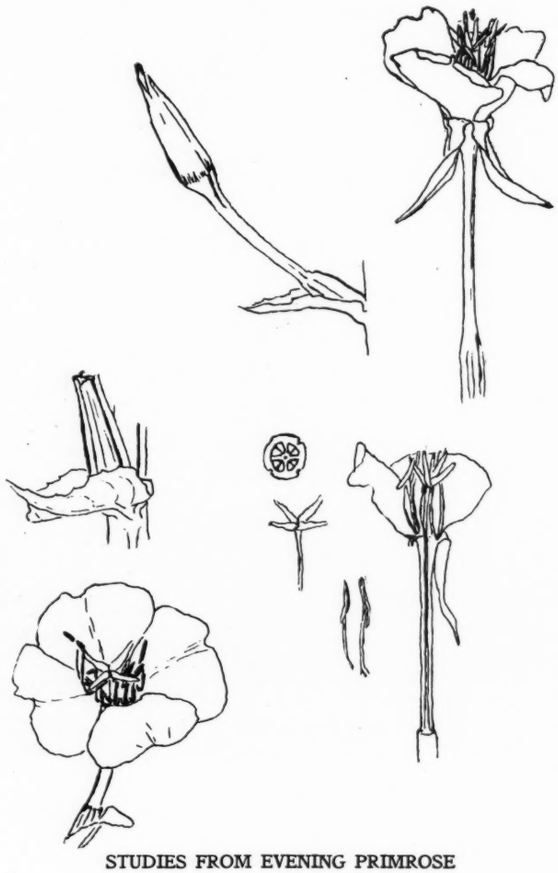
If you know of a reliable book on firing, or rather the most reliable, should be glad to purchase it.

Do not know the cause of the stilt marks unless you over-fired so that the glaze fused too much. But use clay stilts, not asbestos stilts.

You will find complete instructions on firing in our Class Room Book No. 3. A great deal about firing must be learned by experience.

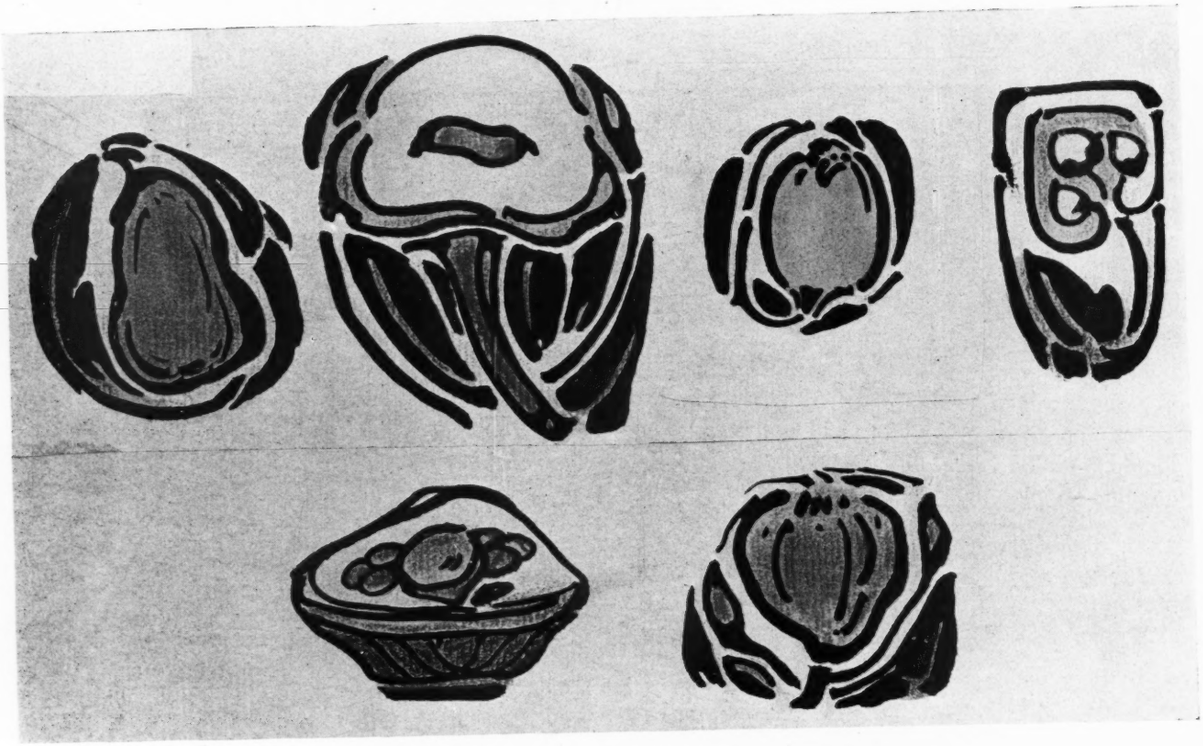
J. C. K.—Will you kindly inform me what is the cause of a piece of china turning yellow in the firing? Some time ago a pair of salt and peppers decorated in gold initials and tops came out of the kiln, one as yellow as Belleek ware, the other perfectly white. Yesterday a footed berry bowl came from the kiln just as yellow, almost brown. Was decorated in turquoise blue and gold in narrow band, rest of the bowl was left white, but now it is almost brown Everything in the kiln was alright. Can you tell me the cause of this? Can anything be done to make the bowl white?

The trouble with your china may have been caused by smoke in the kiln or it may have come in contact with something in the kiln though that is not very likely; it is hard to tell without knowing the make of the kiln. You might try to fire it again and give it a very hot fire, this may remedy it.

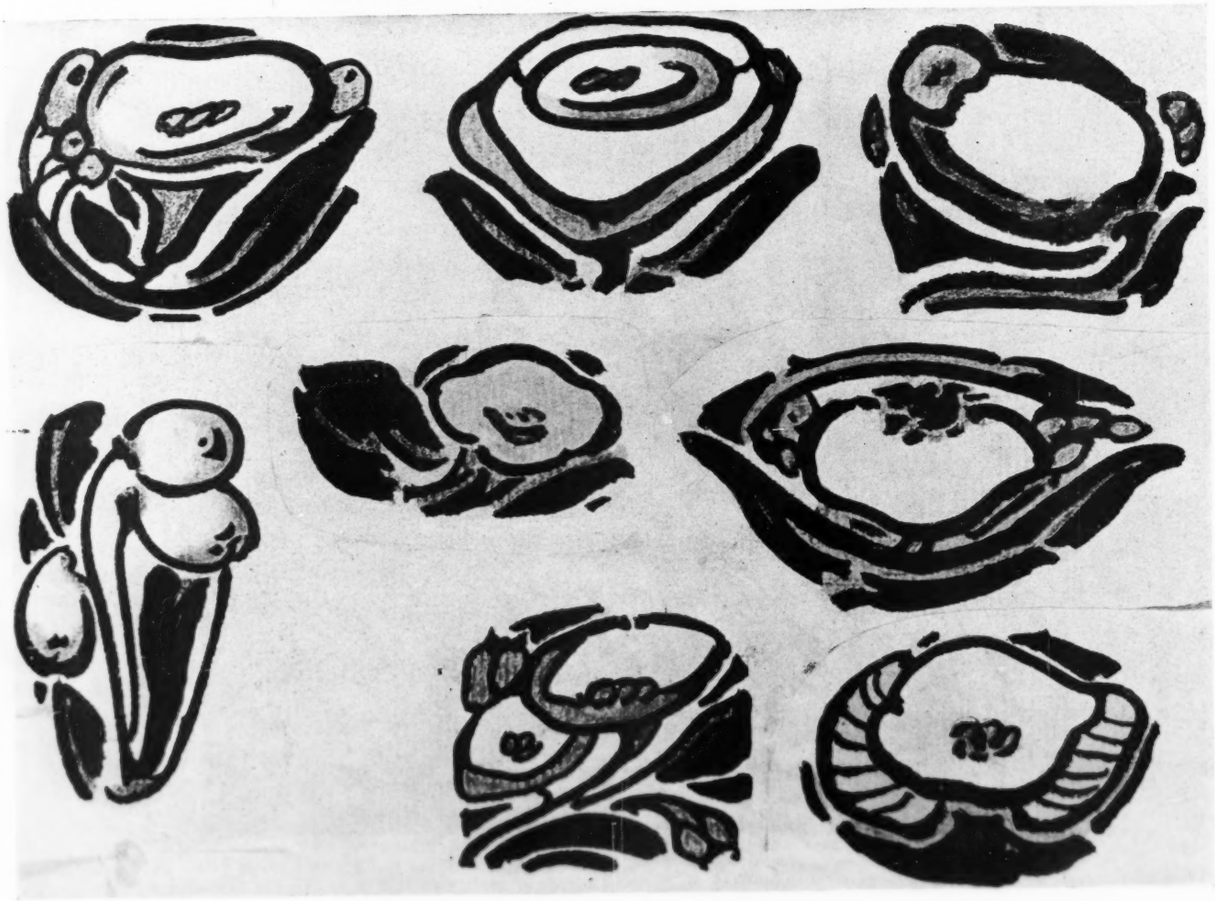


STUDIES FROM EVENING PRIMROSE

EVENING PRIMROSE—HANNAH B. OVERBECK (Treatment page 168)



FLOWER AND FRUIT MOTIFS—MRS. BROWNE



FLOWER AND FRUIT MOTIFS—RUTH JOHNSON

FLOWER AND FRUIT MOTIFS—FLORENCE GOUGH

CONVENTIONAL DESIGNS FROM FOUR WINDS POTTERY SUMMER SCHOOL

FEBRUARY 1914
SUPPLEMENT TO
KERAMIC STUDIO

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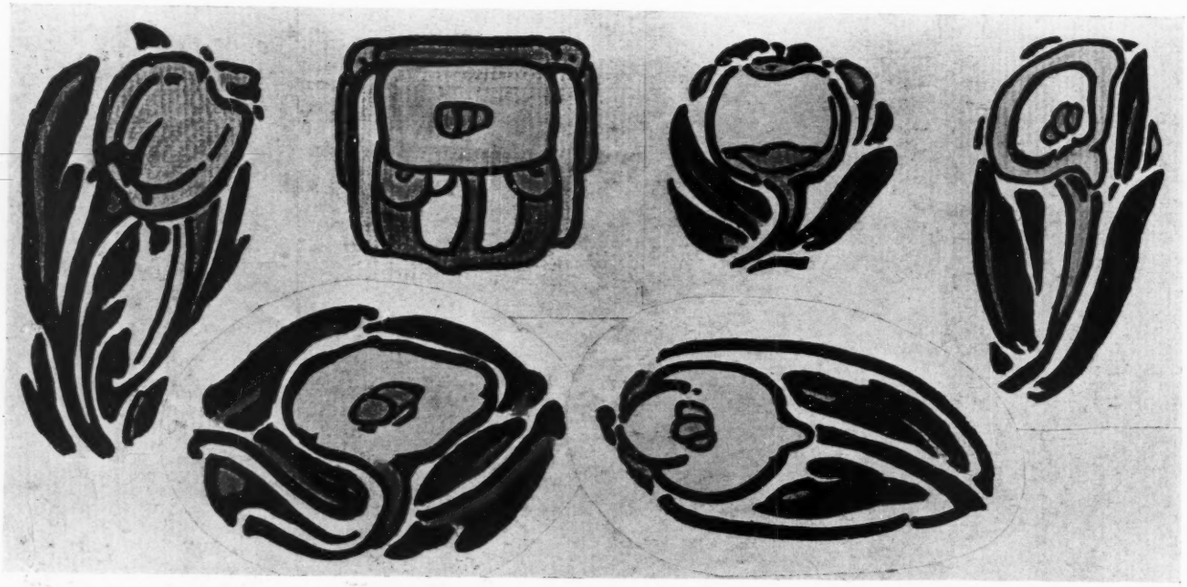
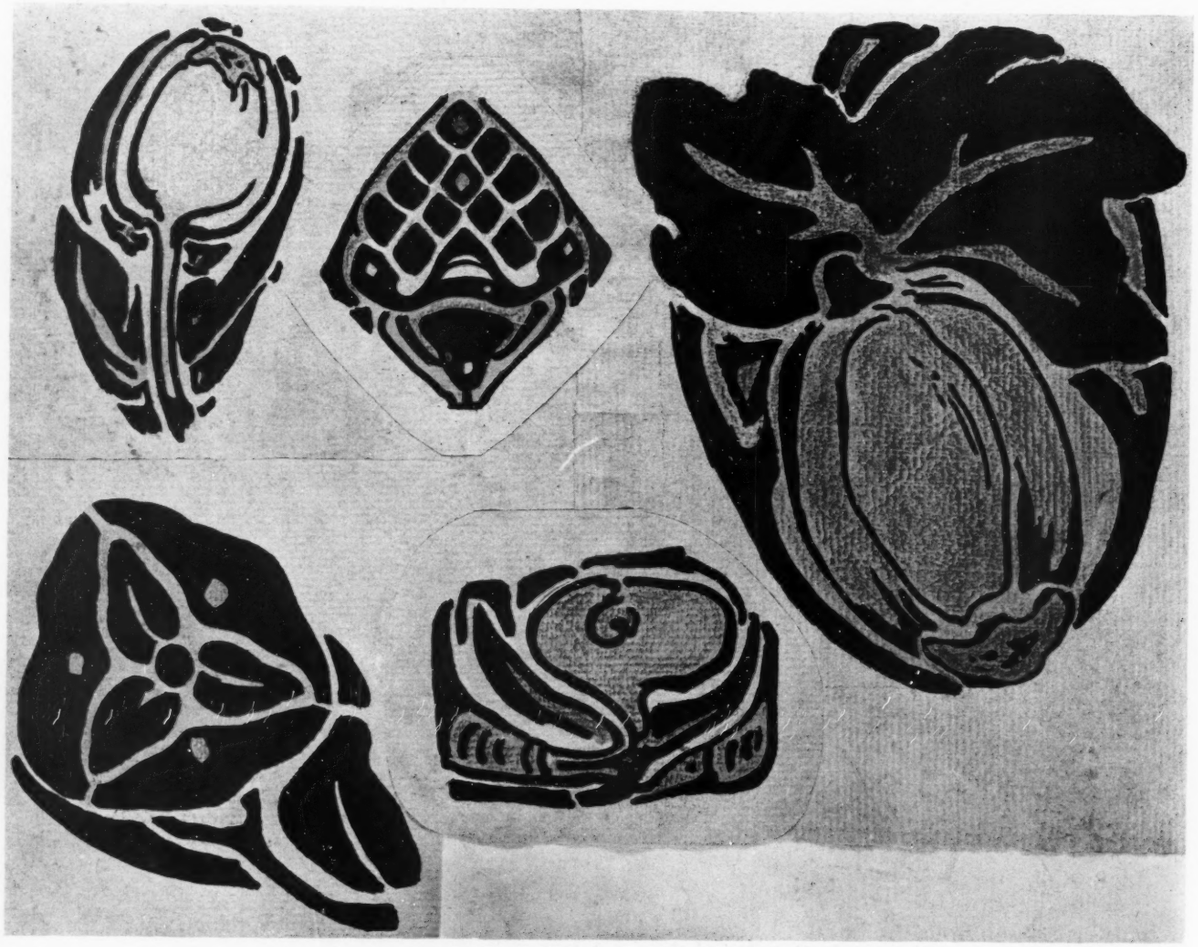
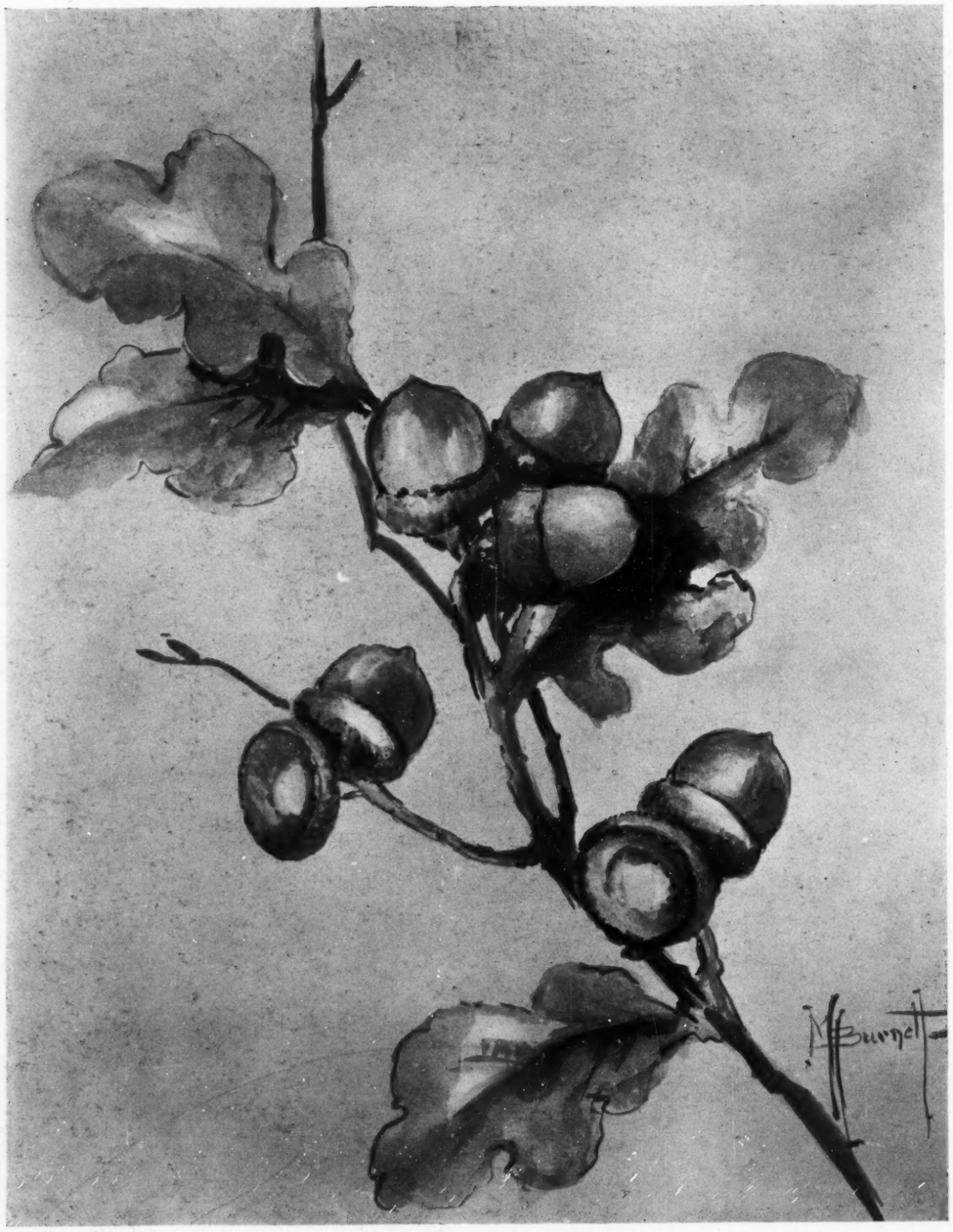


FLOWER AND FRUIT MOTIFS—MYRTLE McCOY



FLOWER AND FRUIT MOTIFS—ALICE MORSE

FLOWER AND FRUIT MOTIFS—ELISE TALLY



ACORNS—M. BURNETT

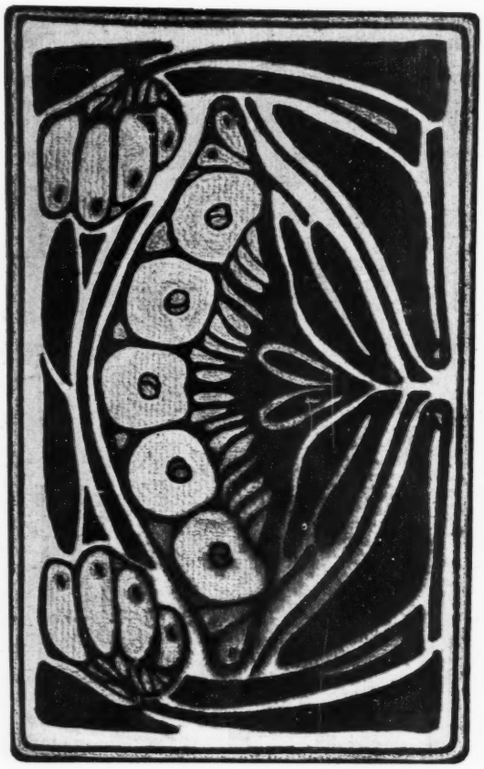
Leaves use Apple Green and Shading Green. Stems are Brown Green. The acorn caps are Yellow Brown and Brown Green. The nuts are Yellow Brown and Auburn Brown.

COBAEA—DOROTHY PUTZKI

FLOWERS are Mauve, Rose and Banding Blue. The centers are Moss Green and Yellow Brown. The leaves are Apple Green, Shading Green and Brown Green. The background is Apple Green, Violet and Shading Green.

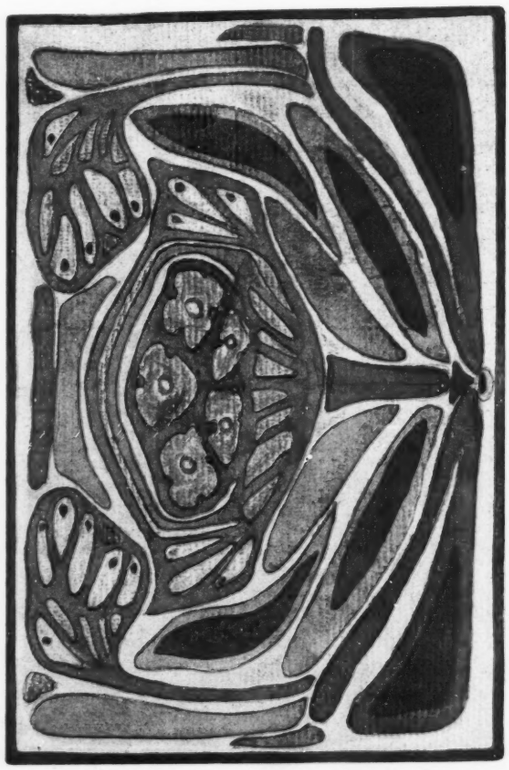
Second Fire—Use same coloring used in first firing. Go over the darks in leaves only, stems are Auburn Brown and Blood Red.

FLORENCE GEORGE



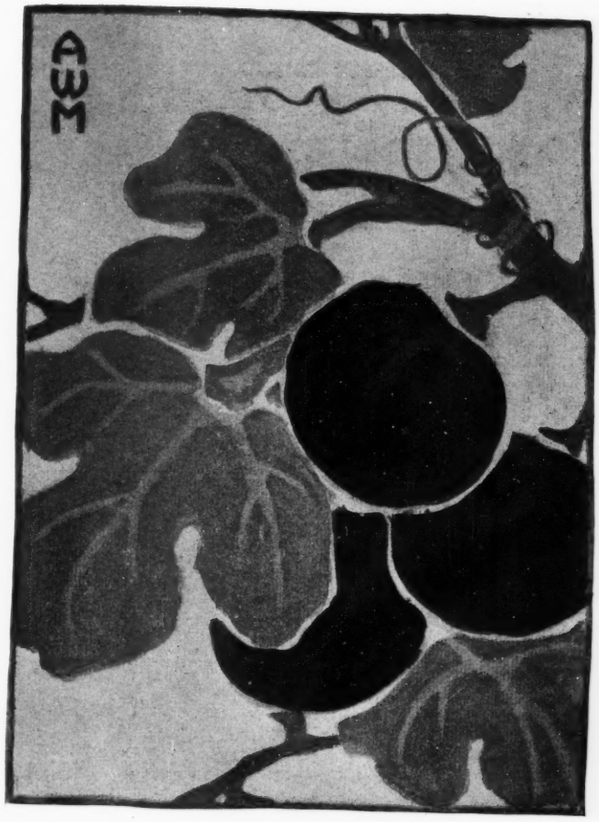
RUTH JOHNSON

J. JACKSON



MYRTLE McCOY

PANELS FROM PHLOX



ALICE MORSE

MRS. BROWNE

GOURD MOTIFS MYRTLE McCOY ELISE TALLY (above)

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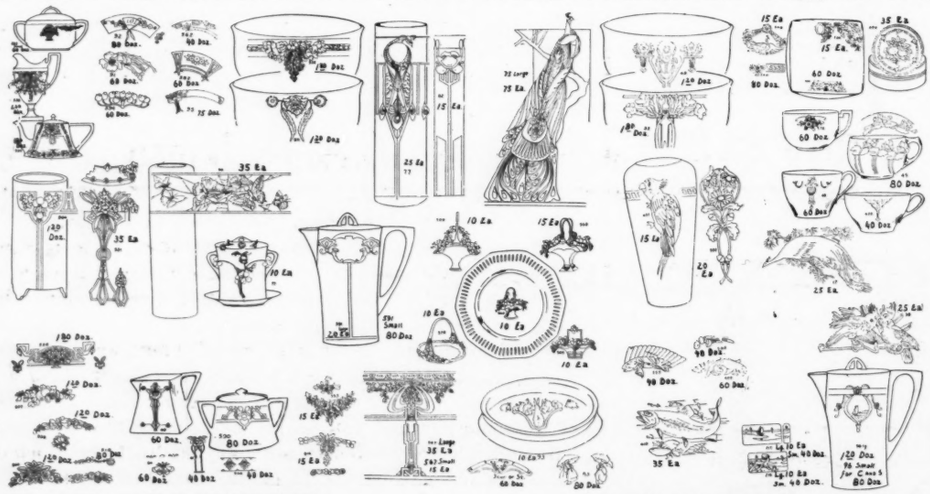

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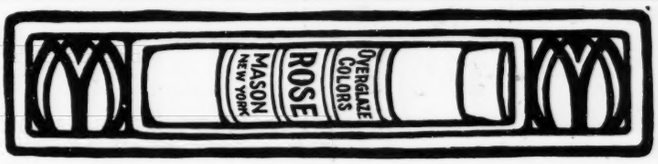

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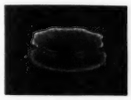

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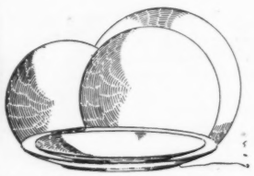
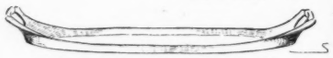


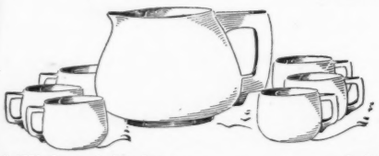
O 1392, 6 in. per dozen $ .90
O 1393, 7½ in. per dozen 1.50
O 1394, 8½ in. per dozen 1.80
O 1395, 9½ in. per dozen 2.15

HAIR RECEIVER
O 617, 4¾ in. 49c
PUFF BOX
O 404, 4¾ in. 49c

ROSE BOWL
O 881, 8 inches, $1.25
O 840, 6 inches, .50

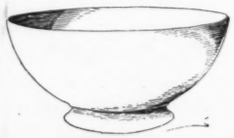


SANDWICH TRAY, O 1284, 15x5 in. 85c

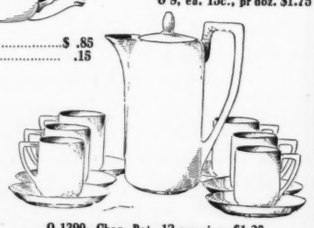


O 1774, Lemonade Jug, 5 pint.....$ .85
O 1775, Lemonade Cups, each..... .15

TEA CUP AND SAUCER
O 9, ea. 15c., pr doz. $1.75



PUNCH BOWL
O 1251, 11 inches, $1.29
O 1082, Footed Cup, 25c each



O 1390, Choc. Pot, 12-cup size, $1.25
O 1391, Choc. Cup and Saucer, each 25c

CELERY DIPS
O 11, per dozen, 40c

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1 4x4 GROUND GLASS SLAB
1 SHEET OF DIRECTIONS
1 BOX TO HOLD OUTFIT

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